

NORTHERN JUNKET



VOL. 10

NO. 10

30¢

INDEX

Article	page
Take It Or Leave It - - - -	1
Contra Dance Background - - - -	2
What's A Girl To Do? - - - -	10
Courting The Muse - - - - -	18
The Patter Bug - - - - -	19
They Shot Up The Dance - - - -	20
News - - - - - 24-25-26-27	
Contra Dance - Brookfield Fancy - -	28
Square Dance "Loy's 'Just Because'" - -	29
Folk Dance - Lilli Marlene - - - -	31
Folk Song - Clementine - - - - -	33
It's Fun To Hunt - - - - -	35
Painless Folklore - - - - -	41
New England Folklore - - - - -	43
Do You Remember - - - - -	45
What's To Eat? - - - - -	46
Kitchen Hints - - - - -	48

Announcing THE BANNERMAN'S THANKSGIVING FOLK DANCE WEEK
END, November 25 through November 28, 1971. A weekend
of dancing, family fun and recreation in the beautiful
Shenandoah Valley at Massanetta Conference Center, near
Harrisonburg, Va. Write Evelyn Bannerman, 1204 Palmyra
Ave. Richmond, Va. 23227, for more information.



TAKE IT OR
LEAVE IT

noticeNoticeNOTICE''''''''''

On page 37 of this issue you will find a serious error in dates. The coreect date is 1797. Sorry about that. O.K?

Over the years square dancing has done a pretty good job of advertising its wares. Certainly square dancing is known to far more people than it was twenty-five years ago, and has a far better reputation than in the "good old days" we're beginning to talk about.

BUT, square dancing cannot afford to sit on its laurels and bask in the warmth of self adulation. There are still millions of people in the United States who have no more idea than I have of going to the moon just what square dancing is. For instance, did you ever try to explain to a typical Rotary Club member that you are a professional square dance caller? Try it sometime, when you're feeling smug and self satisfied with square dancing in general. This Rotarian, not wanting to betray his ignorance will get a blank look in his eyes and mutter something like "Oh? How's business?"

I'm not picking on Rotarians. ninety percent of all business men are in the same boat. And that's where the money and influence is.

This is not the time to stop advertising nor even to draw a second breath! Non square dancers outnumber us at least eight to one. That seems like quite a challenge to me.

Sincerely

Ralph

Contra

Dance

Background

by RALPH PAGE



Contra dances and northern New England are fast becoming synonymous terms in American dance terminology. Far from being quaint "reliques" rescued for the tourist trade from a limbo of forgotten Americana, they are today as vigorously alive, and as much loved among us as were their ancestors - the English "longways for as many as will"; the Irish "cross-road dances", and the vibrant Scottish reels - at the time of the settling of Maine, New Hampshire and Vermont. So much alive that it is, to say the least, disconcerting to some self-appointed leaders elsewhere in the country who would foist upon us, willy-nilly, the "great American square dance".

We have never called them "longways", though you may if you care to. We called them "contry dances", "line dances", "string dances", and occasionally "old folk's dances". Somewhere between the east and west coasts, the contras of our early settlers fell upon evil days, and there has grown up a misconception that this form of country dancing is dull, monotonous, and not worth the learning.

Contras are said to appeal to a special type of dancer, and that could be true. At least one has to be able to count to eight, and to dance in time with the

music. To live more or less unchanged for three hundred or so years, they must have something. Why have we retained our love for contras when elsewhere in the United States they have fallen from favor? I doubt if anyone could point to any one definite answer. Perhaps it is a combination of English resentment to change, Irish hull-headedness, and Scottish stubbornness, for in the beginning at least 90 percent of our early settlers came from these three named portions of the British Isles. A less facetious answer would be the lack of qualified dancing masters to teach them - some areas had them, others did not.



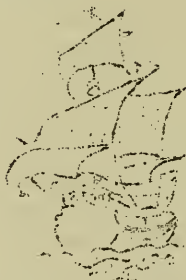
Literally, a contra dance is a dance of opposition; a dance performed by many couples, face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. It embodies the principle of sexual attraction, approach, separation, multiplied into communal participation. As such it is allied to ancient rites of fertility and religious dance forms. You can work up quite an argument that they have had their origin in the war dance and battle line. Personally, I think this is a little far-fetched. Does it really matter except to learned scholars? For the present it is enough to remember that contra dances came to this country from the British Isles; that every one of the thirteen colonies knew and danced them; that they were danced by people from all walks of life and especially by the country people.

IN OLDE ENGLAND

Contras, or longways, were the rage of England in the 17th century. The peasantry and bourgeois society of the country developed the contredanse to its highest point in complexity. For example, the number of corresponding country dances of England in 1728 numbered some 900 dances in all, and explored every form of cross-

over and interweaving, with numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures, some times alternate couples, and sometimes the whole group "for as many as will" performed them simultaneously.

Is it any wonder then, that during the 16th and 17th centuries the English were known as the "dancing English"? Country dances were the ordinary, everyday dance of the country folk, performed, not merely on festival days, but whenever opportunity offered. The steps and figures, while many in number, were simple and easily learned, so that anyone of ordinary intelligence could qualify as a competent dancer. Truly they were dances of the people. Remember, this was the period in which America was settled.



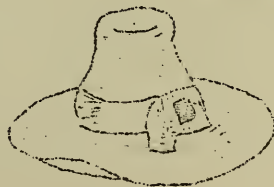
ROYAL FAVOR

The Tudor royal family were passionately fond of dancing and introduced many Court Masques embodying many of the country dances of the day and period. In the reign of James I it was said that it was easier to don fine clothes than to learn the French dances, and that therefore "none but Country Dances must be used at court".

There is a legend that Queen Elizabeth I bestowed the office of Lord Chancellor on Sir Christopher Hatton not for any superior knowledge of the law, but because he wore green bows on his shoes and danced the Pavane to perfection. No wonder her Court produced so many fine dancers!

PLAYFORD COLLECTION

No doubt it was some royal personage who commissioned John Playford to collect and set down all the country dances of the country. This he did, and since he was a bookseller and a musician of considerable ability, he found no difficulty in publishing a series of books: "The English Dancing Master - Plaine and Easy Rules for the Dancing of Country Dances, with the Tunes to Each Dance." Now there's a highfalutin' title for a book! The first of these volumes was brought out in 1650 and the last in 1728. Obviously the books had great popularity and were continued by Playford's successors. While the majority of the dances in the Playford Collection are not pure folk dances, they certainly had a folk basis. The Country Dance ordinarily consisted of a series of figures arbitrarily chosen to fit a given tune; only in certain instances did a particular combination of figures prove so enjoyable as to achieve universal acceptance. The country people never lost their love of these old dances and they still survive from Cornwall to the Border Counties.



This, then, was the status of country dancing at the time of the first settlements in New England. No one will ever make me believe that the English colonists did not bring with them their love of country dancing. Not all the Puritans were picklefaced joy-killers. So much for England. Let us turn northward and see what was happening in Scotland during this same period.

OUR DEBT TO SCOTLAND

From time immemorial the Scots have followed all

facets of Country and Highland dancing with delight and enthusiasm. Their fondness for it amounts almost to a passion. All efforts of the Kirk to put down "promiscuous dancing" have been failures. The Scot dances naturally and with intuition, which seems logical enough when we remember their great love of music. However, descriptions of the early dances of Scotland are very meagre; though we know the names of many from the old ballad "Cocklepie Sow", wherein twenty dances are mentioned.

Probably the reason for this poverty of description is that the Scots, while practicing the musical arts, had not reached the point of penning treatises on any of them; and then came the times of Kohn Knox, when dancing was looked on as a sin and only spoken of to be inveighed against. We must remember that dancing or sports of all kinds had very much obscured the original significance of religious ceremonies and the Puritans were but endeavoring to return to the simplicity of ancient times when they sought to curtail somewhat the amusements of the people.



In 1723 however, a weekly dancing assembly was established in Edinburgh and was largely patronized, and in 1728, the Town Council of Glasgow appointed a dancing master with a salary of 20 pounds "to familiarize the inhabitants with the art." And by 1768 we read that the "Rev. John Mills includes dancing--and Church music among the many things necessary for a gentleman's education."

Dancing at weddings was a common custom among the Scottish people. In the 18th century dancing took place on the green when weather permitted, and the first reel was danced by the newly-married couple; next in line

were the bridesmaids and their escorts. The first reel was called "shemit", from the supposed bashfulness of the young people.

From wedding to the death-bed is a sad journey, but extremes meet. On the night after a death in Scotland, dancing was kept up until the next morning, just as it was at a wedding. If the dead person was a man, his widow - if he left one - led the first dance; if the deceased was a woman, the widower began the measure.

SCOTTISH REELS

When one thinks of country dancing in Scotland one thinks of the "reel". The Scots dance their reels for the reel's sake. The dance is not with them an excuse for a social gathering, or means of carrying on a flirtation. The Scot arrives on the dance floor as he would on the drill square and he dances until he is tired out. When performed by two couples it is called a "foursome reel"; when danced by three couples it is called a "sixsome reel" etc., the difference being in the music with a corresponding difference in steps. It might also be noted that the Scot did not depend always on the playing of some instrument to accompany his dances, but often "reeled" to his own music.



How the ballet step known as "Pas de Basque" found its way into the Scottish reels is a most intriguing and controversial question. The logical answer seems to be: from the French dancing masters. But perhaps this is too logical an answer. What was the reel step before the introduction of the "Pas de Basque"?

The longways dance was equally as popular in Scotland as in nearby England, and was danced and enjoyed in the Lowlands and Highlands alike. In fact they have never ceased to be danced in the smaller communities.

THE IRISH INFLUENCE

The Irish possess a natural flair for both music and dancing, and the Irish Jig has a most wonderful influence over an Irish heart. You can get into all kinds of trouble and arguments over the origin of the word "jig". Whatever may be its origin, in Ireland, it has stood for a dance, popular with young and old in all classes.



Let's not lose ourselves in the maze of Irish jigs, for the Irish have some lovely contra dances: "Waves of Tory", "Siege of Ennis", "Walls of Limerick", "The Kerry Dance", "Gates of Derry", to name a few. Even the names are attractive enough to make you want to dance.

Few meetings for any purpose took place in Ireland without a dance being called for. It was not unusual for young men, inspired by their sweethearts, to dance away the night to the music of the pipes. For the bagpipe is not a monopoly of Scotland. Every village had its piper who, on fine evenings after working hours, would gather all the people of the town about him and play for their dancing. Before the gathering broke up, the piper would dig a small hole in the ground before him and at the end of the next dance all present were expected to toss coins into this hole to "pay the piper his due". One very old tune of this character was called "Gather Up the Money". Another tune was the one now known as "Blackberry Blossom".

HARP TUNES

But the harp is really the national instrument of Ireland, and Irish harpers were unsurpassed in skill. Many of the tunes to which we now dance contras were once songs written for the harp.

An Irish wake meant dancing; not in delight because of the passing, but rather in esteem in which the deceased was held. If no musician was present at the time, they danced anyway to their own music what was called "lilting" a tune. Some of these liltts have found their way into the dance music of Ireland.

It is difficult today to realize the extent to which Irish dance and music permeated English life in the 16th and 17th centuries. In the previously mentioned "Playford's Dancing Master", there are many Irish dance tunes given with a key to the dance which was performed to each tune. Some fourteen in all, in the earlier editions.

It is in the realm of music that the Irish have contributed most to New England contras. Who does not know and love such tunes as "The White Cockade", "Irish Washerwoman", "The Girl I Left Behind Me", "Turkey in the Straw", and numberless more of similar nature? Some of these very tunes were brought over to New England by Irish Immigrants in the first wave of colonization.



- to be continued -

If you like easy, relaxed squares and contras plus a bit of English Country dancing, then you'd better plan on attending the Square Dance Weekend at the Inn at East Hill Farm, Troy, N.H. the weekend of Nov. 12-13-14. with George Hodgson & Roger Whynot, squares, George Fogg, English country dances, & Ralph Page, contras. For further information by writing Ralph Page, 117 Washington St. Keene, N.H. 03431. or phone: 1-603-352-5006.

WHAT'S A GIRL

TO DO?

by DORIS WELLER

"An Examination of Some Common Ploys
Used On the Scottish Country
Dance Floor".



Unlike some followerd of the Women's Liberation Movement, we of the Scottish Country Dance Society are very much in favor of the distinctively different and complimentary masculine and feminine elements of social dancing. In the tradition of our historical French alliance, we joyfully proclaim, "Vive la difference!" However, female members of the society are finding a close bond with women's lib in our grievances over the unjust inequality of our status with the masculine members. "Different but equal!" is our protest cry, but we are a pitifully long way from achieving this as a goal.

From the simple facts that both sexes are necessary for the satisfactory execution of Scottish country dancing and that one sex outnumbers the other on the dance floor, the battle lines of dancemanship are being drawn. To enlighten those who are too naive, too inexperienced, too lucky (rare, and it won't last!) or too masculine to appreciate the situation, I will start with an example of what it is like to be a woman on the dance floor.

Imagine that you are at a party, one which your local dance group has scheduled and which you have looked forward to for several weeks. You've paid your admission fee like everyone else, but you have to wait for

someone else of the opposite sex to decide when you are going to dance. You are an average dancer or better and you are a woman of average attractiveness - no extra heads or appendages, blemishes fairly successfully camouflaged by make-up, your hair arranged becomingly, and wearing your best dress, which you have freshly laundered or, perhaps, purchased brand new for the occasion. You have gone over the dance program in advance and are familiar with most of the dances. You have built up enough confidence in yourself to feel that you will be an asset to any man who asks you to dance. And you are dying to dance.



There are more women than men at the party. More men may arrive later, you hope, as you sit out the first dance. You sit out the second dance and begin to poke at the neckline of your dress to determine whether your slip is showing. Maybe it could use a safety pin, or maybe your make-up has worn off. You pat your hair to tuck in any loose ends that your sitting might have jostled out of place. By the time the third dance is called, you begin to feel as though you've grown another head or a third foot. You must be the ugliest or the worst dancer there, or both, and you wonder what the secret is of the girl in the wrinkled chemise and gumshoes who has been galloping all over the place with your favorite partner. Paranoia is a symptom all women have to cope with at this point, and it takes a strong personality to survive. One wonders how men would manage, but the occasions when they outnumber the women are so rare that they've never really been tested.

As an advanced, attractive, and gorgeously dressed female dancer said to me recently when we both were sitting out a dance at a ball, "It takes a lot of concentration to get a partner tonight." It is a consequence of our basic inequality that females must concentrate at a dance, while males can be casual, with no factor other than their own personal whim determining how much dancing they will do in an evening. The ploys which result from the female's necessary concentration and the counterploys which man, wittingly or unwittingly, use against them may be instructive to mention here.



There is no one ideal, infallible ploy to my knowledge, unless it is the honest decision that one does not wish to dance the next dance. This happens when you either are feeling mortally ill or have a deep revulsion for the next dance. Both cases are rare, but if they do occur, you have only to start the dash to the ladies' room when a man automatically materializes in front of you, asking you to dance. Unfortunately, this is difficult for most ladies to assume in pretense as a "ploy", when they are feeling healthy as Amazons and their favorite dance is coming up.

The most obvious and perhaps most often attempted ploy is to go up to a man between dances and engage him in conversation until the next dance is called, at which point, if the ploy succeeds, he invites you to be his partner. Inequality rears its ugly head here immediately, of course, since you have a desperate reason for talking with him in your most scintillating manner,



while he guilelessly is participating on a casual conversation with no concern whatever about the next dance, under the circumstances these conversations have little chance of being anything more than drivel, and at the same time, you are exposing yourself to numerous humiliating counter ploys which can be operated against you.

Male counterploys against the "tween-dance conversation ploy."

1. At the end of the conversation, just before the dance begins, he informs you that he has the next dance with another woman and promptly excuses himself, leaving you stranded while the sets are formed. This is the "pre-committment counterploy."

2. A more flagrant counterploy is the remark, "Excuse me, I have to find a partner for the next dance," as he sweeps off with a devastating flick of his kilt. This informs you and your paranoia that while you may be his best friend and most comfortable "old shoes" to chat with, he wouldn't be caught dead dancing with you.

3. Extremes of the "Talk-with-one, dance-with-another counterploy" have been observed on rare but painful occasions. I have been the victim of one unique male who customarily talks with one girl up until the very moment the music is ready to begin, and then dashes across the floor to ask another one to dance. At least he is consistent and it is possible to anticipate and out maneuver him successfully enough to become his dancing partner now and then. Another extreme case is the one who does ask you to dance, may even line you up in a set, and then suddenly remembers he has already

asked someone else. For this rare type, institutionalization is recommended for his own protection.

The most honest, direct, though most passive dance womanship ploy is the simple "wall-flower ploy." You just sit along the side of the dance and wait. It is good for resting tired feet, if you're lucky enough to have been dancing much. It is deadly at the beginning of a dance, when you feel like anything but resting. Sometimes a man comes up like a prince in a dream and invites you to dance. Many other times, he asks someone who is already on the floor, roving searchingly around. "Floor-roving" - which can be done either surreptitious ly, with a semblance of calm, or with a bold, openly frantic technique - is the woman's ploy which works in opposition to the "wall-flower ploy". In my own experience, the opposite ploy usually succeeds for someone else. If I am roving the dance floor, even fluttering suggestively up to a man and nailing him with my eyes, he almost invariably smiles pleasantly as he passes me and heads undeterred for the wall-flower ranks. As a wall-flower, I sit interminably while the men heading in my direction are intercepted in mid-flight by my roving competitors.



Among the most cruel and insidious of all danceman ship plays are the so-called "courtesy" plays which men use on special out-of-town weekends. One is the "gracious host ploy," which pertains when local men make a point of asking only out-of-town ladies to dance. They thus take credit for being gracious hosts while the local women, who have worked for weeks planning the occasion, sit on the sidelines - there being fewer out-of-town men, and these being shy and more inclined to go out for a drink than to ask a strange lady to dance.

Another is the "loyalty ploy", which seems to operate whenever lone females attend an out-of-town ball. There the local men are all dancing faithfully with the local women, while the visiting women apparently have bought tickets for watching only.



Married women seem to be subject to something similar, or possibly worse. I used to envy them, thinking marriage to a dancer must be a life-long guarantee of a dance partner. True, there are men who dance exclusively with their wives - an example of really carrying the "loyalty ploy" to extremes, and usually practiced by the poorest dancers, making the life-long guarantee of dubious value. But there are others who show a determined responsibility for asking every woman on the floor to dance except their wives. The wife evidently is expected to be content with the privilege of going home with this dancing marvel afterwards, but meanwhile she has to sit back and share the wealth - very unequally.

The principle of these contrasting ploys can be applied to many situations. For example, there is the beginner who stands by while the clever, popular advanced dancer is feted - only to discover in subsequent years, after working arduously up to advanced status, that the latest vogue (another insidious form of the "courtesy ploy") is for the men to "help out" by asking those cute, eager little beginners to dance while "letting" the advanced ladies rest.

A common defensive ploy is for women to dance together. It seldom results in acquiring a male partner, except in the case of a third woman sitting it out, who is approached by a man who magically appears the instant you have decided to pair up with a female. You

can always hope that two more men will enter and have the wit to join you and form a sexually balanced pair of couples; but this is so rare as to be not worth considering. At least with another female you will keep practiced, and sometimes it is more fun to dance with a female who is a good dancer than with a male who is a poor one. A problem with this "unisex ploy" is the tendency some females have to over compensate and anxiously choose a female partner before the males have finished making their whimsical decisions. This puts you in a terrible spot. If you refuse and try to sit it out in hopes of a man, you may be accused of being a "man-chaser" (which somehow is interpreted to mean something deviant), or at best, a "poor sport". If you accept, you are throwing in the sponge and giving up the battle without even fighting. The only way to use this ploy satisfactorily is with a female friend you know well enough to be able to make a pact with her that you will dance together at the last minute if no man asks either of you. You have to be very good friends to do this, and willing to accept temporary martyrdom if she is the one who gets a male partner.



There are probably countless other ploys, some very individual, some unconscious, others richly imaginative, which our readers may have observed or possess in their own repertoires and could add to our collection. But wouldn't it be nice if women could be upgraded to equal status, eliminating the need for those devious and exhausting procedures? Towards this goal, I would like to begin by recommending:



1. That men be made more aware of the inequalities that exist and learn to conduct themselves with more sensitivity.

2. That ladies choice dances be featured more frequently to help each side know what it's really like on the other.

3. That suggestions or comments from both sexes regarding this critical issue be welcomed to these pages.

4. The best solution of all - more men! But how? Where? Any ideas?

From the "N.Y. Scottish Country Dancer," vol. 7, no. 4.



Dancing for Everybody at Community Church, 40 East 35th St. New York City, 2nd & 4th Saturdays, 7:30 - 10:30. Folk dances led by Gene Meyers; squares with Tony Parkes. Square Dance Workshops at First Church of Kew Gardens, N.Y. on the 3rd Friday of every month with Tony Parkes.

A jamboree type country-style square dance is being planned for Saturday, Nov. 27, 1971 in memory of "Corky" Calkins, who passed away Nov. 12, 1970. Please tell your square dancing friends. The date again is: Nov. 27, 1971, at the Worcester Dining Commons, Univ. of Mass. Amherst, Mass.

COURTING

THE MUSE

by ED MOODY



The older I gets
I forget a lot more,
And smaller and smaller gets
My repertoire.

Hinges and teists
And such dizzy static,
Simply I file
In cranium's attic.

Them that I keeps
Are them that did sell;
Lead to loud clapping,
A whistle or yell.



Just walk 'em through,
Then off with a sing;
When fiddlers cease playing
The old rafters ring.

Which proves, if you listen
To this ageing Joe,
It doesn't depend on
The NUMBER you know.

Volume don't count,
Pick the best of the lot;
Just call a smooth pattern
They'll think that you're hot.



Experience teaches
 If you want to learn,
 That ease and relaxing
 Is what people yearn.

They yell for the Go-Go,
 Which they've heard about;
 But won't know the difference
 If you leave it out.

Time-tried old patterns
 To fast western tunes,
 They'll think that they've had it
 And clap til they swoon.

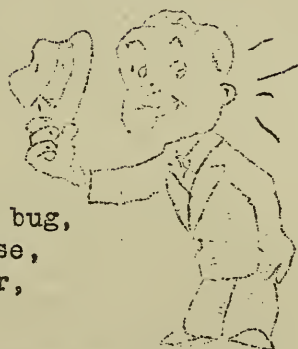
Discard them that's complex
 Which foul up the floor;
 Preserve the Old Smoothies,
 Your best repertoire.

THE PATTTER BUG

I got bit by the patter bug,
 I learned a mess of verse,
 My calling got no better,
 It actually got warse.

Consulted with a Master,
 His answer "Kiss of death".
 When asking what I'd ought to do
 When I ran out of breath.

Old stuff to him - he'd used for years,
 To me, a brand new trick;
 "Just shut your mouth - let folks enjoy
 The sound of good music."





THEY SHOT UP

THE DANCE

A True Story Of Old Arizona

by ROSCOE G. WILSON

Back in territorial days before Arizona obtained statehood (in 1912) the dances and parties were few and far between in the isolated mining camps scattered through the mountains. But when the mountain folk did pull a dance it was a whing-ding and a joyous occasion for the participants.

The following story of an old-time mining camp dance, in which the writer took part, portrays the principal society activity of those times.

The Christmas Eve dance and celebration held in the boarding house at the old Crown King mine in 1902 was an affair long remembered by those who participated.

For days in advance everyone in the Crown King Basin, over the hills at the Oro Belle, on the mountain at the Wildflower, and at all the smaller mining operations within 15 or 20 miles, was talking of nothing but

the big Christmas Eve celebration to be held at the King.

The Crown King mine, a producer of a million dollars or more, had been shut down for three or four years. But Charlie Broan, the mine foreman, with his wife and two children, was living at the mine, keeping up the assessment work, acting as watchman, and awaiting the arrival of the railroad, then building in from Mayer. The railroad was expected to open up the mines of the southern Bradshaws on a grand scale.

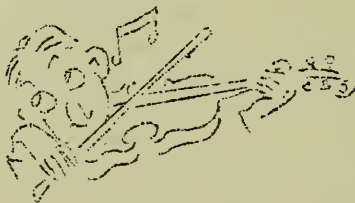
In anticipation of the arrival of the railroad there was much activity in the surrounding hills. Oldshafts were being cleaned out and unwatered, and neglected prospects polished up with the best ores piled in an eye-catching manner on the dumps as a means of promoting sale. The Shurtleff Company was overhauling the mill with a view to working the old Crown King mill tailings. Four or five saloons had opened up with the regular complement of bartenders, gamblers, girls and barroom bums, all of which gave the mountain folks a feeling of prosperity that lent itself to a celebration of any kind.

The real obstacle to making the dance a success was the shortage of women. There were only five in the Basin, one at the Wildflower, and five or six at the Oro Belle. Without 20 to 25 women the dance would be a failure. Consequently the country around was scoured for the fair sex, which resulted in bringing in the three Gill girls from Middleton, four of the White sisters from Minnehaha Flat and several more from isolated points. A count of feminine noses at the dance revealed 23 to satisfy the dancing ambitions of about 50 men.

The boarding house dining room in which the dance was held was some 20 by 30 feet and in preparation for

the dance the tables had been removed to a smaller room, the benches placed along the wall and a liberal quantity of whittlings from miners candles sprinkled on the floor to make it slick. Light was supplied by 25 to 30 candles in miners' sharp pointed candlesticks jabbed into the bare wall joints around the room. At one end a large pine Christmas tree, reaching to the roof, was decorated with candles, popcorn balls, oranges and pieces of tin foil saved from chewing tobacco plugs. It made a most attractive display and was chiefly for the benefit of the two Broan children, Ted, 3 years old, and Luella, 5.

At the other end of the hall a dining table stood against the wall on which "Drunken Louie" and "Hunchback Al", seated on chairs, were the orchestra. Louie played the fiddle and Al the guitar, while "Fiddler Bill" sat nearby as a reserve.



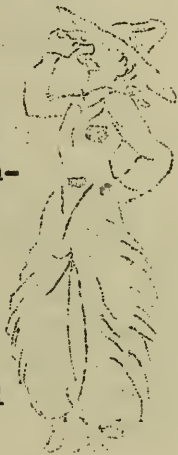
By common consent to the ladies, no liquor was allowed and George Walker and one or two others were appointed bouncers and authorized to throw out anyone showing the effects of liquor.

Everything went beautiful the first part of the night. Mac McGinty, the mule skinner, outdid himself as master of ceremonies and in calling the square dances, which were interspersed with waltzes and two-steps although the two-step was considered rather new-fangled at the time and was not too popular with the miners.

Shortly after midnight there was an intermission, for a "light luncheon" of boiled beef, bread and coffee topped off by the delicious cakes brought by the women. "Drunken Louie," who had been surreptitiously nipping

at a gottle, toppled off his chair in the midst of a dreamy waltz and had to be carried out and laid away. This was taken in stride by the dancers who knew Louie's habits, and "Fiddler Bill," slightly less drunk than Louie, took Louie's place beside the sober and indefatigable Al, and the dance went on.

The highlight of the evening was yet to come however. While the "Supper waltz", was in progress the front door was suddenly thrown open and in came the camp doctor, followed by Johnny Daugherty and Tommy Nash, all well lit up from having taken on numerous Tom and Jerries at the various saloons as they worked their way by stages up the hill. It's a wonder they ever made it but there they were, standing just inside the doorway, visibly supporting each other.



"Whoopee! We made 'er," Doc shrilled.

"Yippee, Yippee, Yowe-e-e," Johnny and Tommy chorused.

The dancers stopped and Floor Manager Mac, supported by George Walker, advanced threateningly upon the trio.

Mac was a little on the blustery order and none too staunch for battle but with all eyes on the proceedings he was called upon to put up a bold front.

"What the hell you drunks doin' here?" he bellowed.

"You're bloody well right," Cornish George said. "You fellers don't know where you're to. We can't have no bloody drunks 'ere."

"The hell you say," Doc said. He grinned and reached into his hip pocket, pulled out a cannon-sized six-shooter, and as Mac and George pulled hastily back, he fired five rapid shots into the roof, and put the gun

back into his pocket.

Taken by surprise, George backpedaled so rapidly he collided with Mac, who was also exerting himself to get away, and they both went down in a heap. Somehow in the collision, Mac scratched George's face and brought blood and George, feeling the injury, brought his hand away from it bloody.

"My God!" he cried, "he shot me."

For a few seconds everyone thought George had been shot but it was soon discovered to be only a scratch.

By this time Frank Townsend, Charlie Broan and one or two others had arrived at the fracas. While some of the others unscrambled Mac and George, Frank motioned the orchestra and the dancers to proceed while he persuaded the invaders to follow him to the food table where he held them in conversation and plied them with strong coffee until the effects of the Tom and Jerries abated.

Doc, Tommy and Hohnny joined in the dancing after supper and before long everyone was laughing and joking over the "battle" although Mac and George, somewhat the butts of the affair, remained rather bristly until the dance broke up at daylight.

Although I had to escort three girls back to Middleton the next day and return with the horses and didn't get any sleep for two days and a night, I still think I had a wonderful time.

English Country Dancing, Oct. 18; Nov. 8, 15, 22 & 29, at Old South Congregational Church, S. Weymouth, Mass. 8-10 p.m. led by Geo. Fogg, with live music by Ellen Mandigo. All are welcome.

THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History

Sample backnumber on request

Quarterly \$1.25 from 3515 Fraser St. Vancouver, B.C.

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP; also Bert Everett's book TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadina Ave., Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones, gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & BGranges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2-7144.

YEAR END CAMP

Tues. Dec. 28 - Sun. Jan. 2

at KEENE STATE COLLEGE

with

ANDOR CZOMPO - Hungarian Dances

CONNY TAYLOR - International Dances

ANN CZOMPO - Modern Jazz Dances

CHARLIE BALDWIN - New England Squares

RALPH PAGE - Contrabass & Lancers

\$57.00 per person, plus lodging of your choice

YEAR END CAMP starts with supper Tuesday night, December 28, 1971 and closes with the noon meal on Sunday, January 2, 1972.

The LLOYD YOUNG STUDENT UNION BLDG. will be the scene of all activities. We'll dance upstairs in the gym and eat our dinners, suppers & snacks downstairs in the cafeteria - sorry, no breakfasts!

REGISTRATION:- To assure a place at YEAR END CAMP, please send a \$15.00 deposit per person to ADA PAGE, 117 Washington St. Keene, N.H. 03431. Deadline for cancellation is December 20th. USE YOUR ZIP CODE! Further information from above address.

SQUARE DANCE WEEKEND

at

EAST HILL FARM, TROY, N.H.

NOVEMBER 12,13,14, 1971

with

RALPH PAGE, Contras

GEO. FOGG, English Country

GEO. HODGESON, Squares

Roger Whynot, Squares

\$35.00 per person

Reservations from: Ralph Page, 117 Washington St.
Keene, N.H. 03431

A \$5.00 deposit when you write for reservations will
be most appreciated.

Square Dance Weekend starts with supper, Friday even-
ing, November 12; closes with noon meal Sunday, Nov. 14.

BEGINNERS WELCOMED

Excellent food and snacks. Contiguous hot coffee!

Heated indoor swimming pool.

FOR SALE

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Musical Mixer Fun - \$1.00

by Ray Olson

The Ralph Page Book Of Contra Dances - \$1.40

by Ralph Page - 22 dances, plus suggested tunes

Let's Create Old-Tyme Square Dancing - \$2.50

by Ralph Sweet - A MUST Book For Serious Callers

New Hampshire Camp Notebook - \$1.00

200 dances, square, contra, folk - songs & recipes

New Hampshire Camp Fare - \$1.00

favorite recipes at N.H. Folk Dance Camps

Country Kitchen - \$1.75

favorite recipes of Monadnock Region of N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!

we have many of the back issues at .50¢ each.

AND - a few copies of the LP "The Southerners Plus Two
Ralph Page, @ \$4.95 plus 30¢ postage & handling.

Order any of the above material postpaid from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

LP Recording of "AMERICAN FIDDLE TUNES"

The Library of Congress has issued a new LP recording entitled "American Fiddle Tunes" for sale to the public. It consists of instrumental tunes played by American folk musicians and recorded in the field in the 1930's and 1940's. The tunes were selected from the unissued field recordings in the Library's Archive of Folk Song to provide a representative sampling of the stylistic and repertorial variety of oldtime fiddling in the United States.

Alan Jabbour, Head of the Archive of Folk Song, edited both the LP and the 36-page pamphlet accompanying it, which includes notes on the tunes' histories and stylistic traits, as well as a bibliography of relevant printed collections, manuscripts, and monographs. Both recording and pamphlet are important reference tools for the study of American instrumental folk music.

The tunes, which feature older traditional repertory and styles, are from instantaneous disc recordings made either by the staff of the Archive of Folk Song or by independent scholars who contributed their work to the Library of Congress. Side A features fiddlers from the North, Midwest and West; Side B, fiddlers from the South. Among the forms represented are reel or breakdown, hornpipe, jig, quadrille, schottische, and highland fling.

Brought to America by early British settlers, the fiddle quickly took hold. Traditional styles of playing in this country suggest that Irish and Scottish or North Country English influences predominate in both tunes and styles. In one form or another, fiddling remains one of the most vital folk traditions in this country.

"American Fiddle Tunes" (L62), may be purchased from the Recording Laboratory, Music Division, Library of Congress, Washington, D.C. 20540, for \$4.95 (includes shipping and handling). All orders must be prepaid

unless accompanied by an official institutional purchase order. Checks should be made payable to the Music Division, Library of Congress. Mail order forms listing the contents of the record will be provided on request. A catalog listing the entire series of documentary LP's of folk music and folklore available from the Library of Congress may be obtained from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, for 40 cents.

Try to attend the Israeli Folk Dancing led by Ellen and George Rado, 9 p.m. at the Central Nassau YM and YMHA, 276 Franklin Ave. Franklin Square, N.Y. Also their classes on Monday evenings 8-10:30 p.m. beginning September 27, 1971, at the First Presbyterian Church, 89-60 164th St. Jamaica, N.Y.

Folk Dance Center of Philadelphia sponsor a Halloween weekend with Dave Henry at Camp Hilltop. Write to Lou Rose, 6627 Eastwood St. Philadelphia, Pa. 19149 for further information.

The 33rd annual Christmas Country Dance School will be held at Berea College, Berea, Ky. December 26, 1971 - January 1, 1972. Further information by writing Miss Ethel Capps, Box 287, Berea College, Berea, Ky. 40403.

The National Square Dance Convention for 1972 will be held in Des Moines, Iowa, June 22nd, 23rd, and 24th.

The INTERNATIONAL INSTITUTE of Boston sponsor their annual International Fair, at the Commonwealth Armory on Oct. 28-31. General & demonstration dancing: foreign foods and exhibits - a fabulous show!2

The Tamburitians of Duquesne University will be at the Lexington, Mass. High School, Sat. Nov. 13, 1971, 8:30 p.m. & Sun. Nov. 14, 1971, 2:00 p.m.

Write to Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520, requesting their latest catalog of square and folk dance materials especially designed for use in schools.

The University of Chicago Folk Dancers present their 9th International Folk Festival, November 5-6-7, 1971, featuring workshops with Martin Koenig in Balkan dances. More information from: U. of C. Folk Dancers, 1212 East 59th St. Chicago, Ill. 60637.

If you like country-western-southern music you should write to Uncle Jim O'Neal, Box A, Arcadia, Calif. 91006 requesting his latest list of LPs featuring that style of music.

There will be a Country Dance Jamboree, November 13, 1971, at the Folk Dance Center, Y.W.C.A. 2027 Chestnut St. Philadelphia, featuring Appalachian square dances, English country dances and Contra dances. Leaders are: Jim Morrison, Mary and John Owens. Workshops 2:30-5:30 p.m. followed by a Dance Party for all at 8:30 p.m.

DIED: May 18, 1971, Frank Kaltman.

BORN: May 22, 1971, a son, Robert Bruce to Richard and Dolores Mann.

MARRIED: Sept. 18, 1971, Beatrice Woodworth & Max Lever.

THANKS TO: "Duke" Miller, record cases.

Gretel & Paul Dunsing, "A Collection of the Descriptions of Folk Dances taught by the Dunsings".

Bea Woodworth, translation of French-Canadian Dances.

Vern Steensland, cigars.

Library of Congress, LP "American Fiddle Tunes."

Mrs. Philip Mooers, "Plumas County Historical Cookbook."



CONTRA DANCE

BROOKFIELD FANCY

music "Whalen's Breakdown"



This is one of Herbie Gaudreau's original dances,

couples 1-3-5-etc active
cross over before dance starts

Allemande left, same two ladies chain
Same two ladies do si do
With your new left hand lady swing
Right and left four with your opposite couple
Same two couples a left hand star once around
Then back with a right hand star to place

You will find this dance in Herbie Gaudreau's book "Modern Contra Dance". It is one Herbie's easy contras and quite useable for the very first one you try with your group. You'll find it well liked by experienced contra dancers too. In other words, it's a fine all-purpose contra dance.

SQUARE DANCE

JUST BECAUSE

As called by the late Lawrence Loy

Music: "Just Because". Best record, Folk Dancer MH 1089

Introduction:

Honor to your partner and to your corner, too,
 Do si do your corner and with your own sweet Sue,
 Allemande left your corner and allemande right your own
 Allemande left your corner again and a right and left
 grand

When you meet your honey, do si do her,
 Take her in your arms, swing, boys, swing,
 Promenade the dear old thing,
 Throw your head right back and sing
 Because - Just Because.

- (1) First little lady, do si do your corner
 Now walk around the outside of the ring,
 And now you step into the center
 Swing any old man you want to swing.

Chorus:

Now everybody swing with your own girl
 Swing her around and around.
 Then your promenade the ring, oh, you promenade and
 Sing - Because, Just Because

Repeat chorus

- (2) The second lady allemande left your corner
 Now walk around the outside of the ring
 And now you step into the center
 Swing any old man you want to swing

Repeat chorus.

(3) Break

The head two ladies chain over,
 Chain the ladies back across the ring,
 The side two ladies chain right on over,
 Chain those ladies home again.
 You all do si do with your corner
 Go back and swing your little Suzy Q,
 Promenade the ring you do, promenade
 Go two by two. Because, Just Because.

- (4) The third little lady balance to your corner
 Turn around and walk around the set,
 Now you step into the center,
 Swing the man you ain't swung yet.

Repeat chorus:

- (5) The fourth little gal wave to the gent across
 The way. Now walk around the outside of the ring,
 Now you go into the center,
 Swing any man you want to swing.

Repeat chorus, as an ending.

xxx

"A Girl of the Period, 1700-1725."

Dancing masters abounded, for that art was highly thought of and cultivated. Jigs and country dances were the favorites, and capers were indulged in which if cut today would subject the dancers to considerable comment.

The dancing master taught not only dancing but behavior and carriage, and gave such useful information to the young bud in regard to the best mode of wearing patches, flirting (as if any woman needed any instruction in this accomplishment!), etc. as he deemed necessary. Both sexes freely mixed at the dancing classes. Beside the dancing schools, cooking schools were in vogue and a knowledge of household duties was highly esteemed. Putnam's Historical Magazine, March, 1893.

FOLK DANCE

LILLI MARLENE

American Novelty Mixer



Formation: Circle of couples in ballroom position with joined hands toward the center of the circle.

A. Beginning with foot nearest center (gent's L, lady's R), touch heel to ground extended slightly forward then touch same toe to ground along side the other foot. Hop twice on the other foot at the same time. Repeat.

Move into the center with three light sliding steps.

(Cue: Heel & toe and Heel & Toe and Slide, Slide, Slide)

Beginning with foot furthest from center (gent's R, lady's L) repeat all of the above, moving out of the center on the sliding steps.

B. Drop hands, face partner squarely, and clap hands as follows: Clap own hands once, clap right hand with partner once, clap own hands once, clap left hand with partner once, clap own hands once, clap both hands with partner twice.

Hook right elbow with partner (hands down) and dance 8 lively walking (or running) steps turning CW in place.

Repeat clapping as above. Then hook left elbow with partner and turn CCW in place.

Leave partner, gent move CCW and lady move CW to a new partner in circle.

Notes on the dance

Lilli Marlene is an excellent dance for a one-night party. Its simplicity and lively tune make it an instant hit. We have used it with all age groups with great success, changing only the ballroom hold to shoulder-waist position with the younger set and to a crossed hand hold with the tiny tots. Also, we often do not change partner with small children.

Some of us remember when this popular German song came to this country and English words added to tell the story of the American soldier who received his orders to return home and was forced to leave his Lilli Marlene - Lady of the Lamplight. We doubt if the girls back home were fond of the lyrics!

The record we use is long out of print, but there may be still a few copies around. The label is Broadcast #416, and the artist is Ken Griffin at the organ.

xxx

ETIQUETTE OF THE WHITE HOUSE

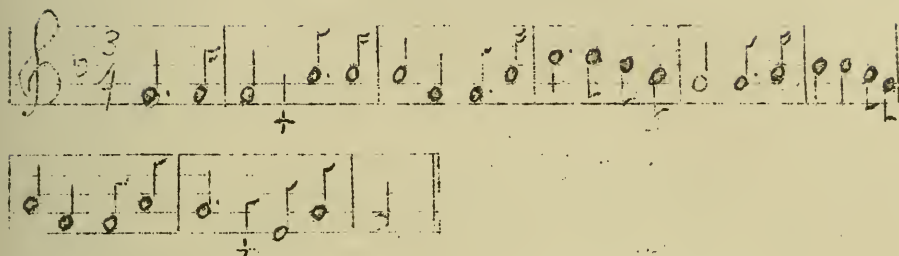
"At the first public ball at which the President appeared, a raised dais, or elevated seat, was prepared, where Washington and his wife sat, and before which the dancers were expected to pass, and make a low obeisance prior to taking their places on the floor."

Peterson's Magazine, Dec. 1886.



FOLK SONG

CLEMENTINE



In a cavern, in a canyon,
Excavating for a mine,
Lived a miner, forty niner,
And his daughter Clementine.

Chorus:

Oh my darling, oh my darling,
Oh my darling Clementine,
You are lost and gone forever,
Dreadful sorry, Clementine.

Light she was, and like a fairy,
And her shoes were number nine,
Herring boxes without topses,
Sandals were for Clementine.

Chorus:

Drove she ducklings to the water
Every morning just at nine,
Hit her foot against a splinter,
Fell into the foaming brine.

Chorus:

Ruby lips above the water,
 Blowing bubbles soft and fine,
 But alas! I was no swimmer,
 So I lost my Clementine.

Chorus:

In a churchyard near the canyon,
 Where the myrtle doth entwine,
 There grow roses and other posies,
 O'er my darling Clementine.

Chorus:

Then the miner, forty-niner,
 Soon began to peak and pine;
 Though in life I used to hug her,
 Now she's dead I draw the line.

Chorus:

In my dreams she still doth haunt me,
 Robed in garments soaked with brine;
 Though in live I used to hug her,
 Now she's dead I draw the line.

Chorus:

How I missed her, how I missed her,
 How I missed my Clementine,
 Til I kissed her little sister,
 And forgot my Clementine.

Chorus:

"Clementine" is not a true folk song; probably it never will be. It is not presented here as such. It was one of a great body of songs known as "College Songs." It was a great favorite with old-time quartets singing at minstrel shows, church entertainments, etc. And it was an all time favorite at Kitchen Junkets.



IT'S FUN TO HUNT



From "A DAY OF SCOTTISH GAMES," in Scribner's Monthly,
January, 1872.

"At last the clatter of crockery subsided - it is just to say that the plates and bowls were scrupulously clean, if their contents were not - and the tables were cleared. Forty bushels of clams had been consumed - according to the superintendent of the "bake" - one hundred and seventeen gallons of chowder, and six hundred pounds of fish, chiefly bluefish and "squid". The robust appetite of good Sir Walter would have rejoiced in this tribute to his memory by his countrymen, though he might have been incredulous at hearing of the absence of liquors - only one halfpenny worth of sack to this intolerable deal of bread.

"But he would have been quite satisfied with the hilarity of the dance hall, where the festivities were either kept up regardless of dinner, or had been begun after it with a promptness that indicated good digestion. Strolling down thither as soon as my repast was ended, I found the low open building filled with young people, and quadrille sets nearly formed. The very dirtiest master of ceremonies I had ever seen was hurrying through the crowd in his shirt sleeves and vociferating, "One more couple wanted here," while the couples he had already mated were standing up, with some shamefacedness

of manner, and looking as if they would be better acquainted when once in motion. They were neatly enough dressed, though generally gloveless, and looked like young Americans of the working class. For some reason or other, this seemed the only part of the performance at which Scotland was content to be a looker-on.

"Presently the violins struck up, the dirty manager began to shout the familiar figures, and the young people plunged into the dance with an oldfashioned energy that amazed me. I had hardly seen "square dances" since those entertainments retired some years since, in a state of total languor and decline, from what is called polite society. It was almost a pleasure, since "vitality is always hopeful," to find them still kept up in these long-shore dancehalls, with an eager zeal that made the most resolute round dances seem rather feeble and inexpressive, suited only for those whome some happy blunderer described as "the effete of society." Even the young men did not walk their steps evasively, as of yore, but danced the soberest "forward two" with a wag-gish vivacity that almost shook the hats upon their heads. It was not a solid German heartiness, but there was a suggestion of almost French volatility about it, and one almost expected that there would presently be something improper, though there never was. This is the quieter passages; while the slightest suggestion to "swing partners" was received with a vehemence that shook the platform, and must have materially encouraged the motion of the earth upon its axis.



"I am sure it indicates some change in our people that they should find dancing with such ardor at these popular entertainments, for it is not many years since the dance of civilization, in America, was the most mournful of spectacles, and no step downward in the social scale could then revive that exercise from its gloom. I have seen dances of lumbermen in Maine, and of borderers in Kansas, a dozen years ago, and they were discouragingly stupid; as dull, though not so objectionable, as the coarse "string games" which even now prevail in those regions of New England where dancing is still prohibited, and a maiden's lips are held less sacred than her feet. Believing, as I do, that our rural communities suffer for want of innocent amusement, and that no social entertainment is, on the whole, so innocent as dancing. I gladly record these symptoms of the return of joy."



"THE WAY OUR PEOPLE LIVED"

Chap. VI "A Georgia Town in 1897" p 169

Every young lady was expected to play the piano and the guitar and much time was devoted to this form of education. Dancing was also one of the necessary items on the list of things that a well-bred girl had to learn, and it must be said that dancing required a lot of learning in those days, for some of the dances followed intricate patterns. The minuet and the country dance were popular. The waltz was unknown at that time. It did not take its place among the dances until after the Civil War. The Virginia Reel - another favorite exercise - was an American copy of a well-known English dance called Sir Roger de Coverley. The jig, a comparatively simple dance was performed with much clatter and laughter by everybody who was not too old and infirm to lift a foot. Every city and town of importance contain-

ed numerous music teachers and dancing masters."

A COTTON MILL VILLAGE IN THE 1880's. Pp 337-38.

"There was a bitter division of sentiment in Graniteville over the moral aspect of dancing. Any of the older people and a few of the younger ones looked upon any kind of dancing as immoral, more or less, but most of the young men and women liked to dance and saw nothing wrong in doing so.

"The waltz was then unknown in small towns; it did not become popular until late in the 1890's. The popular dance in our little mill town was the quadrille, and of course the jig. Almost every Saturday night there was a dance at Thorpe's Hall, which had the only floor large enough for a dozen couples. I was too young to dance but I would often go to the hall and look on. Sam Arthur, his moustache bristling and his face dripping with perspiration, always furnished the music. The tunes were usually Money Musk, Pop Goes the Weasel, Arkansas Traveler, Peas on a Trencher and Old Dan Tucker.



"One of the young men acted as a figure-caller. I remember one whose voice could be heard at least a quarter of a mile as he sang out "Choose Partners, Sashay All, Swing and Change, Ladies Chain, Balance All." And there was the sound of clattering feet that could be heard afar, disturbing the deacons and elders as they lay in bed, and causing them to have a poor opinion of the younger generation."

NEW YORK IN 1908

"Bradley Martin and his wife gave a ball at the Waldorf which cost the almost incredible sum of \$360.000. Decorators transformed the grand ballroom into what was supposed to be a replica of a hall in the palace of Versailles. Tailors and dressmakers in Paris and New York, had worked for weeks on imitations - in silks, satins, lace and pearls - of costumes worn at the court of Louis XV. A rich Mr. Belmont appeared at the ball in a full suit of steel armor inlaid with gold that had cost \$10.000



"The Bradley Martin affair led to so much unfavorable comment in and out of the newspapers, and to so many jokes among the populace, that the Martins decided to leave the country and reside in England.

"James Hazen Hyde, a ridiculously affected young man who had inherited from his father a fortune and a controlling interest in the Equitable Life Assurance Society, gave a ball at Sherry's in 1905 that was said to have cost \$100.00. Mr. Hyde denied these figures when the ball became a matter of public discussion and declared that the affair had cost only \$20.000, but even that seems a lot to most people."

COLONIAL LIVING pp 150-51

"A public celebration also furnished an excuse for a ball. It was held in a mansion or in the ballroom of a large inn. Such an affair was attended only by the



"right people." They were good at dancing. English visitors reported, with blank astonishment that these crude provincials danced as well as the best London Society. It isn't surprising, for they certainly worked at it. There were dancing schools in every town, even in staid Boston. In the South, itinerant dancing masters worked the plantation circuit. While they were present, the owner, his wife, and their children ceased all other activity and took lessons. They danced all morning, all afternoon, and far into the night.

"A slave playing a fiddle sufficed as music for such practice work, but for a big party there would be a couple of fiddles, a cello, and a flute, with a harpsichord too, if one was available. All dancing was not as sedate as the formal Minuet. Many of the dancers were violently active. "The Square Dance" was popular under the name of "Contra Dance" or "Country Dance," and so was the romping "Sir Roger de Coverley" that we call the "Virginia Reel". Jigs and hornpipes were danced at balls by ladies in hoops and gentlemen in powdered wigs".

xxx

See a pin and let it lie;
 You'll want that pin
 Before you die.
 See a pin and pick it up,
 And you'll always have
 Good luck.

xxx

PAINLESS

FOLKLORE



IMPROBABLE THINGS WE KEEP TALKING ABOUT

Having a soft spot for someone, coming to grips with a problem, flying of the handle and knocking a chip off somebody's shoulder.

Holding the audience in the palm of your hand, being all ears, eating your words, stretching a point and passing the buck.

Being all thumbs, taking a bull by the horns, juggling the accounts and being glued to your seat.

Shooting the breeze, making a pig of yourself, flying in the face of danger, cutting corners, champing at the bit, chasing rainbows, running up a bill and bottling up your emotions.

OLD-TIME READING EXERCISES

"Peter Piper picked a peck of pickled peppers.
Theophilus Thistle, the celebrated thistle-sifter.
Peter Prickle Prangle, the prickly prangly pear-picker.
Round the rough rock, the raggen rascal ren."

Whatever happened to: Writing S.W.A.K. on the back of an envelope? (Meaning - Sealed With A Kiss).

ODDS AND ENDS

The dwindling supply of beer on the Mayflower was one of the reasons the Pilgrims decided to settle in New England and not travel on.

Doctors now agree that there are "day people" and "night people". For some, body temperature begins to rise early and they wake up whistling. Others begin slowly and don't hit their stride til afternoon.

The ancient recipe for Turkish coffee (which is very strong and thick) specified that it must be "as black as the devil, hot as Hell, pure as an angel and sweet as love."

You're an old-timer if you played such card games as Euchre, Fan Tan, Oh Pshaw, Five Hundred, I Doubt It, Forty Five and Sixty Three.

Gypsies believe that the luckiest letter in the alphabet is "Z".

Dream stuff: To be amorous in your dreams means you may be involved in a scandal. The same dream on two consecutive nights will come true. There will be an increase in your family if you dream of corn.

Superstition has it that if bubbles in a cup of coffee float toward the drinker, it means money to come.

Hold the big toe of one who is speaking in his sleep and you will understand what he is saying.

Some chores the youngsters don't have to do these days: help with the bottling of homemade root beer and birch beer, turn the crank of the ice cream freezer - and get to lick the paddle! bring home a block of ice for the ice box in your "express wagon", empty the pan under the ice box, beat the rugs, and go to the corner saloon for the box of fried oysters for Friday supper.



NEW ENGLAND

FOLKLORE

Someine once remarked humorously that if all the furniture said to have been brought over on the Mayflower in 1620 had really come over at that time, she would have had to tow a lot of it astern. in barges. As a matter of historical fact, chests, trunks, and useful boxes were much more likely to have been brought over on the Mayflower than the chairs, tables, and beds - all bulky and non-storage items - which she is so frequently said to have carried.

The voyaging Pilgrims used the boxes and chests - as we would - to store many small articles, and then converted them to use as seats, benches, and even tables in the first houses at Plymouth.

FAVORITES IN BARTER

When currency was scarcer than now as a medium of exchange in commerce, one of the favorite articles of barter was butter. In exchange for butter, the other party to the transaction offered his particular merchandise in due proportion, on the agreed this-for-that basis.

More commonly used in barter was rum, which was both made in New England and imported aboard sailing vessels from the West Indies.

When the privateer Grand Turk, built in Hanover, Massachusetts, in 1781, was delivered, she was paid for largely in goods, which chiefly were butter and rum.

BACHELOR'S ROW

The early bachelor had a difficult time trying to remain unmarried. Towns and townspeople discouraged singleness by the passages of laws. Some required a payment of money each year to the town for the privilege of not marrying. Perhaps the most unusual of these laws was one issued in Eastham, Mass. ordering every unmarried man "to shoot six blackbirds or three crows while he stayed single; as a penalty for not doing so he shall not be allowed to marry until he complies with the law". An unmarried person was not permitted to live alone; he must board at an approved home. House-lots were offered as an encouragement towards marriage. Once a wedlock promise was made it could not be broken under penalty of law. Old records show breach of promise suits filed by both men and women.

THE BLESSING OF THE FLEET

Every summer fishing-boats at Provincetown are augmented on a designated Sunday to form a grand fleet for the ceremony of blessing. This is one of the most colorful and spectacular events of the Cape Cod summer season. Fishermen from Plymouth and other towns, their boats newly painted and bright with flags and pennants, set forth from their home ports to join the other fishing boats at Provincetown.

To be one of the many craft sharing in the procession and blessing of the fleet, when God's help is formally invoked on behalf of all who are numbered among the host thus serving mankind, is a great honor. Not to participate is equally a disgrace, and means sharp loss of face and standing among the other boats. The "Blessing of the Fleet" is a happy, colorful event, witnessed every year by thousands of residents and visitors.

DO YOU REMEMBER?

When you were able to finance a whole codfish at once?
 When the grocery man rolled up a cornucopia of paper
 to put your sugar in?
 When the doorbell rang it was just another writing pa-
 per pedlar?

When housewives drew paper bags over lamp chimneys to
 keep off the fly-specks?
 When you were invited to take a sniff at your friend's
 boutonniere and you got a squirt of water in the face?
 When good house rent was five or six dollars a month?

When "gasless Sunday" was observed by all patriotic
 citizens?

When you tried and tried and failed to find even a tee-
 ny-weeny clean space on the old roller towel?
 When everybody had one of those catch-all newspaper rack
 hanging on the wall?

When the meat and groceries you bought were entered in
 a pass-book?

When drivers of horse-drawn vehicles were pinched for
 speeding?

When they clamped your neck in a vise to take your pic-
 ture?

When railroad passenger cars had a stove at each end?
 Do you remember? Really it wasn't so long ago!

In Maine they used to believe that eating pumpkins was
 good for the eyesight.

Married in white, you've chosen all right; married in
 red, you'll soon wish you were dead; married in yellow,
 you'll get another fellow.

Younger you're not getting if you remember when young
 men could buy cigarets one at a time.

WHATS TO

EAT?

NANTUCKET BAKED BLUEFISH with Oyster Dressing



3 or 4-pound bluefish, dressed weight
 $1\frac{1}{2}$ teaspoons salt
 Oyster Dressing
 4 tbsps butter or margarine

Clean, wash and dry the bluefish. Sprinkle salt inside and out. Stuff fish loosely with oyster dressing. Close the opening with skewers. Make 2 gashes in fish cross-wise. Place fish in a greased baking pan. Brush with melted fat. Bake in a moderate oven (350) for 40-60 minutes or until fish flakes easily when tested with fork. Baste occasionally with drippings or melted fat. Remove skewers. Carefully transfer to hot platter. Serves 6.

OYSTER DRESSING

1 pint oysters	1 tbs chopped parsley
$\frac{1}{2}$ cup celery chopped fine	1 tsp salt
$\frac{1}{2}$ cup chopped onion	$\frac{1}{8}$ tsp poultry seasoning
4 tbs butter	$\frac{1}{8}$ tsp pepper
4 cups small dry bread cubes	

Drain oysters, saving liquor and chop. Cook celery & onion in butter until tender. Combine oysters, cooked vegetables, bread cubes & seasonings. Mix thoroughly. If mixture seems dry, moisten with oyster liquor.

PLAIN BOSTON BROWN BREAD

$\frac{3}{4}$ cup molasses

1 tsp soda, dissolved in 1 tbs hot water.

Stir the molasses, soda and water well, and add the remaining ingredients, mixing together thoroughly.

1 tsp salt

$\frac{1}{2}$ cup white flour

$\frac{13}{4}$ cup sweet milk

$\frac{1}{2}$ cup sifted rye meal

1 cup granulated corn meal

1 cup graham flour

Steam for 3-hours.

MOUNT MONADNOCK CHOCOLATE CAKE

$1\frac{1}{2}$ cups sugar

2 eggs

$\frac{1}{2}$ cup butter

2 squares unsweetened choco-

$\frac{13}{4}$ cups all purpose flour late

sifted before & after mea- $1\frac{1}{2}$ tsp cream of tartar

suring

1 tsp soda

$\frac{3}{4}$ boiling water

Cream the butter, add the sugar and beaten eggs. Add the melted chocolate and mix with butter, sugar & eggs. Add the milk and mix well. Sift the flour and cream of tartar together, add to mixture and beat well. Add about $\frac{2}{3}$ of the boiling water and mix thoroughly. Finally, add the soda dissolved in the rest of the water and beat everything in good shape. Don't be alarmed if the batter seems very thin - this is one reason why the cake is moist and delicious. Bake for about 45 minutes at 325. All-purpose flour may be used successfully for any cake if it is sifted several times before measuring. Frost the cake with your favorite frosting. This is my favorite chocolate cake and I've eaten tons of it!



KITCHEN

HINTS



For the greatest in meat loaf, mix 4 slices of wet white bread and 1 egg to each 2 pounds of meat thick fixing chopped sirloin.

When making a salad mold, lightly grease the inside of the mold with mayonnaise.

You can make that attractive green mayonnaise served with cold seafood dishes, by adding parsley to the mayonnaise and electrically blending it.

If you want fried chicken to have a golden crust, roll the chicken in powdered milk instead of flour, and fry in the usual way.

Blue cheese adds great zest to tomato soup.

Next time, try combining sherry with butter and beating it into sweet potatoes or yams.

To improve home-made gelatin, add a half can of pineapple juice instead of the water usually used. It improves taste immeasurably.

Fix a delicious potato dish by adding some very finely chopped liver with mashed potatoes and bake in oven for a few minutes til top is brown and crispy.

To improve the flavor of roast lamp, pour some molasses over the meat while it's roasting.

Combine port wine and cranberry sauce for a great sauce for roast pork.

For extra-tasty home-made potato pancakes, add a bit of melted cheddar cheese and fry them in bacon fat.



NORTHERN JUNKET

Vol. 10 No. 10
Three dollars per twelve
issues
Canadian & Foreign \$3.50

Single copies @ .30¢ each
Back issues @ .50¢ each

Editor -- Ralph Page

Folk Dance Editor
Ted Sannella

October 1971

Published at 117 Washington St. Keene, N.H. 03431

LAST MINUTE NEWS

The Cornell Folk Dancers invite you to a workshop of Macedonian and Yugoslavian dances with ARANAS KOLAROV-SKI, November 12, 13 and 14, 1971. Location: The Memorial Room of Willard Straight Hall.

All lovers of New England folklore and music will want to have "SLIPTOWN, The History of Sharon, N.H." \$12.50 per copy from G.H. Tilden Co. Main St. Keene N.H. 03431, or from the author, H. Thorn King, Jr. Old Dublin Road, Hancock, N.H. 03449. Add 20¢ postage.
